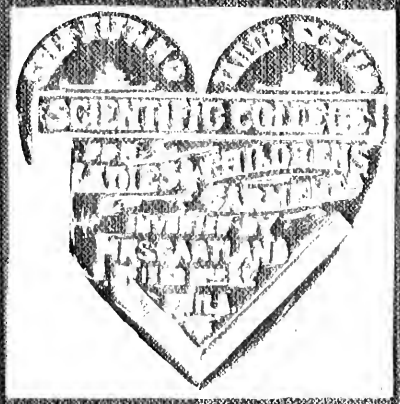

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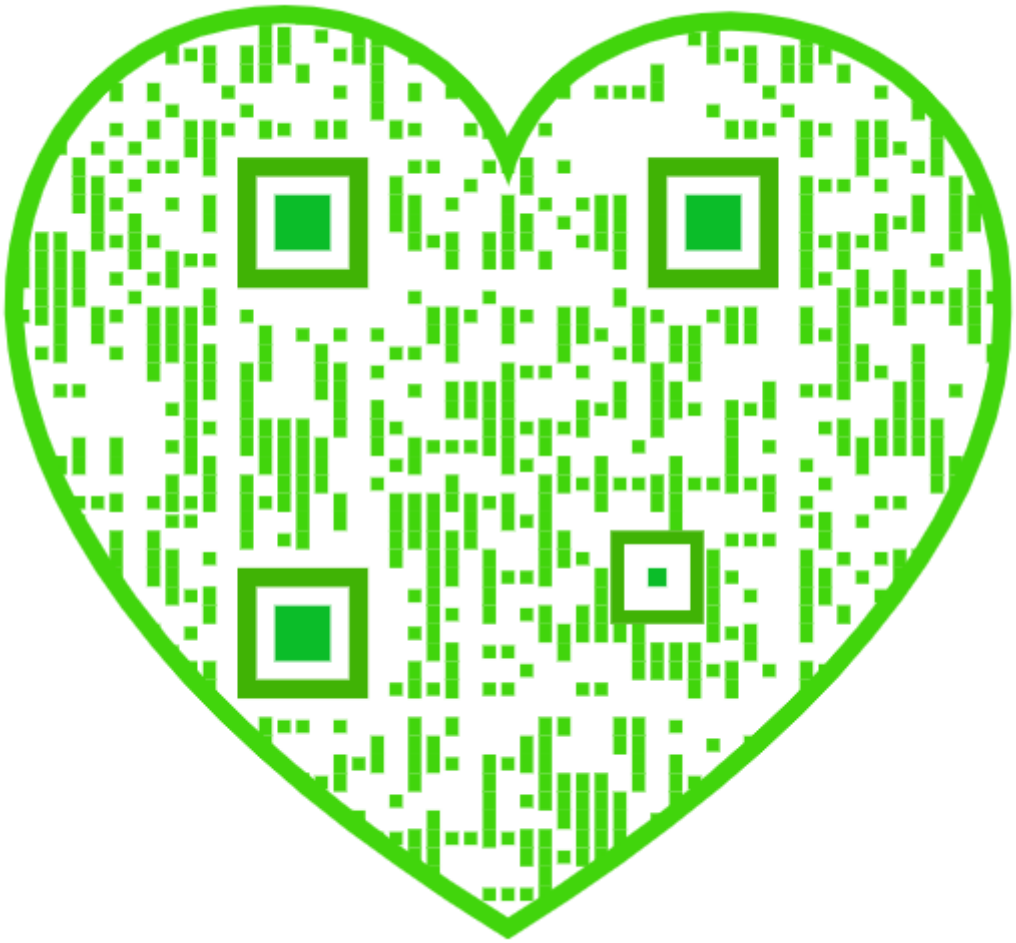

THE ORIGINAL

AMERICAN

LADY TAILOR SYSTEM.

FROM EXPERIENCE

AND PRACTICE.

MRS. GARTLAND,

NO. 15 SOUTH THIRTEENTH ST.,

PHILADELPHIA, PENNA.

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INTRODUCTORY.

We guarantee perfect Arm-holes, Sleeves, Bust, Darts, Curves, and Neck without *Refitting*. It is simply perfect in all its *simplicity* and *beauty*, and we are pleased to cut any one *Test Linings*, to *prove its merits*.

Never take instructions in any System without having Test Linings *cut and tried on*. Many claim to be Self-fitting, but judge for yourself whether the fit is good or bad.

We have tried all these so-called Tailor Systems, and do not wonder that experienced dress-makers are disgusted with them. Practice and experience enable us to say that we have yet to record a single failure in the use of our New System.

It is our experience, and the basis of our System, that without a perfect arm-hole it is impossible to have a perfect-fitting waist and sleeve.

Our system is the only one by which a perfect sleeve can be made without a particle of alteration. The rules are so plain, both for measuring and drafting, that with ordinary care a mistake is almost impossible.

Agents wanted to introduce our New System in every Town, Village and City throughout the country. Territory for sale.

Sewing Machines, Drafting Paper, Tailor Rules, Tape Measures, and Tracing Wheels for sale.

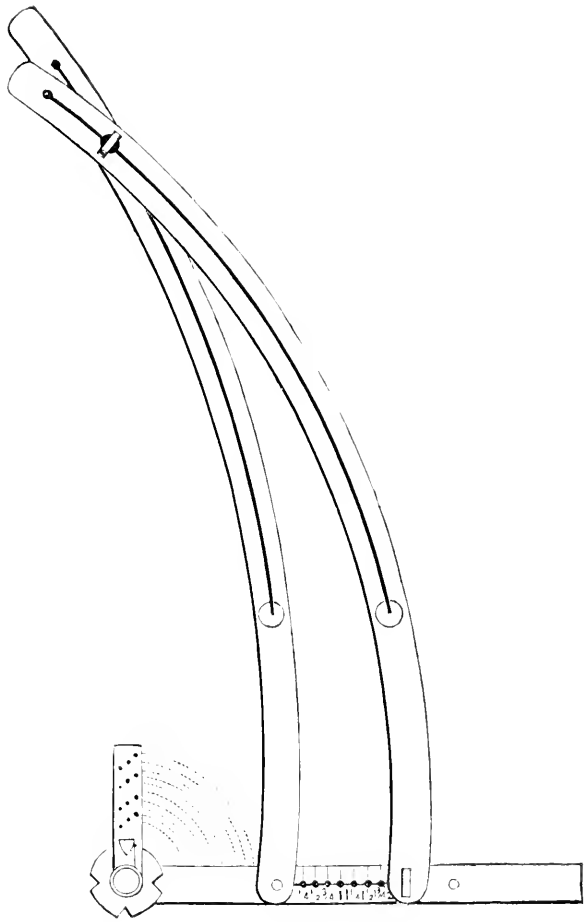
Should any one be unable to follow directions in book, further instructions will be given free, by mail or by calling in person at Mrs. Gartland's office, No. 15 South Thirteenth Street.

THE HISTORY OF THE LADY TAILOR SYSTEM.

Our system differs from anything ever before presented to the public, and we will endeavor to explain it briefly. Were we about to make a dress for a small doll, it is likely that in order to accomplish our task in as short a time as possible, we would do what many have done before us, and that is, we would first cut a hole in the material, and slip the doll's arm in it. We would then taper in the waist, by taking it in under the arms, down the centre of the back, and take in another seam between these two, on each side of the back, curving around to the armhole. We would then take up the darts, and adjust the shoulder seams. Thus it is most likely we would have quite a neat-fitting dress for Miss Dolly. We do much the same thing in our New System. Having discovered that the proper fit of the armhole was of the utmost importance, we spent many a sleepless night in thinking over the subject. We all know if the armhole is too tight, it is sure to tear out, and if too large it is impossible to remedy it.

One cold night in February, when the household had been quietly sleeping for hours, these thoughts, as usual, persistently haunted us. Suddenly an idea came, and not wishing to lose it, we hastily jumped out of bed, crept quietly down stairs for fear of waking the sleepers, and whilst shivering in the cold, we hastily jotted down the first draft of our New American Lady Tailor System, and then returned to our bed satisfied with the results, and knowing we had made *one of the greatest inventions of the age*.

When a physician is called upon to prescribe for a patient, if he first endeavors to discover the *cause* of the symptoms, the remedy is more easily found. Just so it was with us. We were the physician called upon to prescribe for the patient, which in this case was an *ill-fitting dress*. It had a bad fit. We discovered the cause of this severe illness to be in the *armhole*, and we were fortunate enough to find the *remedy* and make a *perfect cure*.



MRS. ELIZABETH GARTLAND'S

SELF-ADJUSTING IRREGULAR CURVILINEAR

PATTERN INSTRUMENT

AND VARIABLE SELF-ADJUSTING

Circular Attachment.

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THE ORIGINAL
AMERICAN
LADY TAILOR SYSTEM.

MRS. E. GARTLAND,

INVENTOR AND SOLE PROPRIETOR.

A PEEP BEHIND THE SCENES.

No system is perfect, simply on account of its name. We have French Systems, London Systems, Tailor Systems, and various other so-called Self-fitting Systems, which are concocted by the combination of all, or by a possible improvement on some, and are called Inventions. This is most likely done by those who, by thus naming their systems, seek to borrow glory or prestige from a foreign country. America, "The land of the free, and the home of the brave," has many bright minds and brilliant intellects; then why should we go abroad, when we are so perfectly able to cope with any nation under the sun?

We therefore take a pardonable and patriotic pride in our System as an improvement on anything foreign, and we glory in the name we have given it, *i.e.*, "The Original *American* Glove-fitting Lady Tailor System."

THE PURPOSE OF THIS BOOK.

This book is intended to explain the Principles of Dress-cutting, and is founded on *systematic rules*, by which any one can learn to measure, draft, baste, cut, fit, and make dresses, without further instruction.

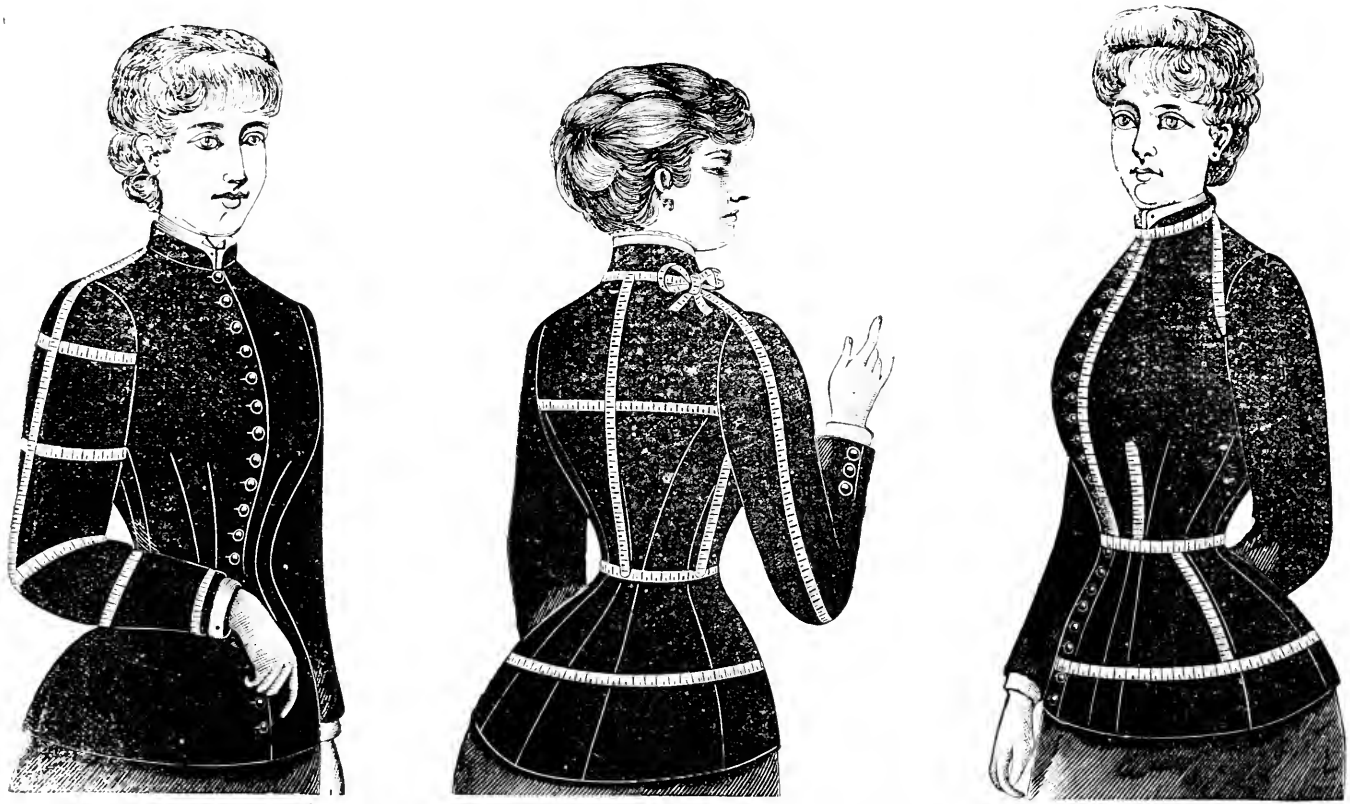
To Dressmakers.—It will be of great use to professional dress-makers, who, like the Inventor, have had the same sad experience in the use of all other charts and systems.

To Ladies in Private Life.—It is specially adapted to the use of those ladies who wish to alter or make their own dresses for home and morning wear. It is as much trouble or more to a dressmaker, to make a chintz or percale dress, as one of more expensive material; yet few ladies are willing to pay as much, for it is probable that the making would often be three times as much as the original cost. If this class of work is done by the ladies themselves, or if they choose to superintend it at home, professional dress-makers will have more time to devote to the finer or more artistic work.

To Young Ladies.—Young ladies, to you this book and the system it teaches will be invaluable. Many of you object to spending at least six or eight months time in learning the trade.

Most of those who do this are but wasting their time. There are few who are taught the art of measuring, drafting, or cutting by rule, basting and fitting, and that all seams are put together differently; some having to be stretched, while others should be held in. In fact, we have known dressmakers who never allowed their apprentices to get a glimpse of these necessary things, but kept them continually employed in one special branch, such as quilling, ruffling, fluting, button-hole making, overcasting, etc.

The time has now come when a young lady's education will be considered unfinished unless she is an adept in this art.



MEASUREMENT POSITIONS.

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MEASURES FOR DRAFTING PLAIN BASQUE.

1. Neck, 13 inches.
2. Arm's-eye, 14 inches.
3. Under-arm, 8 inches.
4. Bust, 36 inches.
5. Waist, 24 inches.
6. Length of back, 16 inches.
7. Width of back, 13 inches.
8. Length of front, 13 inches.
9. Shoulder, 5 inches.
10. Hip, 40 inches.
11. Height of Hip, 5 inches.
12. Height of dart, 5 inches.
13. Test measure, 16 inches.

DIRECTION FOR TAKING MEASURE.

The tape is taken across the back, very close under the arm, around the front, and up over the shoulder; it is then fastened at the side of the neck, as shown in figure.

1. *Neck.* Take a close measure *outside* of the collar of dress, removing all ties, handkerchiefs, etc., or take a moderately tight measure *inside* of the collar, about as you would have the dress fit.

2. *Width of Armhole.* Take a tight measure, by putting the tape under the arm, up over the shoulder, to the place in which the sleeve is to be sewed. Care must be taken to avoid having this measure too loose.

3. *Bust.* Take a loose measure over the fullest part of the bust, and around the back across the shoulder blades.

4. *Waist.* Take a close measure around the waist. The waistband is fastened around the waist.

5. *Back.* Take the measure across the back, from right to left, on each side above the socket of the arm.

6. *Under-arm.* This measure is invariably taken *too short*, and so causes the dress to tear out whenever a lady desires to raise her arms.

The under-arm measure is taken from the bottom of waistband, close to the tape which is in the axilla, or arm pit.

7. *Length of Back.* Take the measure from bone at back of neck just to the waistband, and not below.

Should a lady be very long waisted in the back, a second measure should be taken from the same point at the neck, down to the extension of her waist, over the waistband. The difference must be added after the first waist line is drawn on draft. This will avoid wrinkles, so often seen between the neck and shoulder blade, and the dress can not fail to fit into the figure in the back, which will also make it more comfortable.

8. *Length of Front.* Take the measure from the hollow of the neck in front down to the *bottom* of waistband.

Should the lady be long waisted in front, a second measure should be taken, and proceed as in the directions for the back.

9. *Dart Measure.* The height of darts is found by measuring from the waist as high as desired. Distance between darts is determined as will.

10. *Hip Measure.* Take measure from waist to the full height of hips, then take the measure around the fullest part of hips.

If a lady has high hips or stomach, or if she wears a bustle, or if,

on the contrary, she has small hips or small stomach, and is hollow in the back, note should be taken and allowance made in the right place, and proceed as in rule 27, for Drafting Plain Basque.

11. *Test Measure.* While the waistband and tape are still around the form, place tape at front hollow of neck and pass it back of bust down to bottom of waistband, where the under-arm measure was taken. This is used after draft is made, and is tested on draft the same way as the measure was taken on form. To be true both measures must be alike.

The waist must slope to the back, from the hip to the second measure taken for length of back. By following these directions exactly we guarantee a perfect fit around the waist and over the hips.

12. *Sleeve Measure.* Place the hand at waist as shown in figure. Then place the tape at the neck on an even line with the shoulder, and draw it over the shoulder down to elbow, deducting *length of shoulder* desired, after this measure is taken. We then take the measures around the upper arm, half way between upper arm and elbow, elbow, below the elbow, and the wrist. Also from inside of arm, to bend, and from bend to wrist.

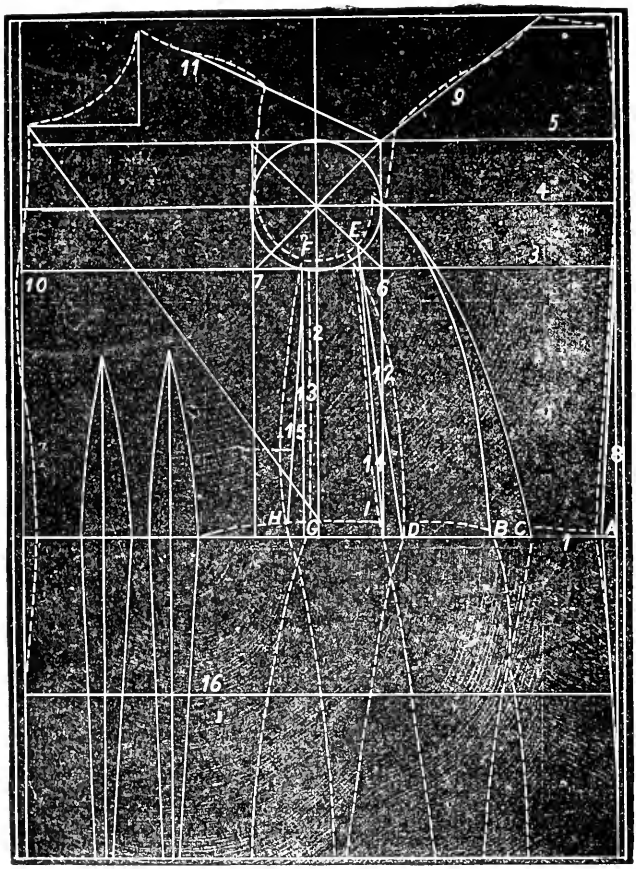
TO DRAFT THE MEASURE OF ARM'S-EYE.

The following dimensions will save trouble to any one drafting according to this system, or to any one who is unable to find the height of the circle given by the measure of arm's-eye. The numbers range from the youngest child to the stoutest lady.

6 inches in circumference gives a diameter of $1\frac{1}{2}$ inches.

7	"	"	"	$2\frac{1}{4}$	"
8	"	"	"	$2\frac{1}{2}$	"
9	"	"	"	$2\frac{2}{3}$	"
10	"	"	"	$3\frac{1}{6}$	"
11	"	"	"	$3\frac{1}{2}$	"
12	"	"	"	$3\frac{2}{3}$	"
13	"	"	"	$4\frac{1}{6}$	"
14	"	"	"	$4\frac{1}{3}$	"
15	"	"	"	$4\frac{2}{3}$	"
16	"	"	"	$5\frac{1}{16}$	inches.
17	"	"	"	$5\frac{1}{3}$	"
18	"	"	"	$5\frac{2}{3}$	"

Take particular care and do not get diameter too large. It would be much better to get it the width of a line smaller than larger.



PLAIN BASQUE.

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DIRECTIONS FOR DRAFTING PLAIN BASQUE.

1. Draw line 1, ten inches above the bottom of paper, the entire length of square, for *waist line*.

2. Draw line 2 from centre of line 1, according to *length of back*.

3. On line 2 make a dot above the waist line, for the *under-arm measure*, and draw a line parallel to line 1, for line 3.

4. Place centre of circle on line 2, resting on line 3, and *draw a circle* according to *arm's-eye measure*.

5. Draw line 4 through the centre of circle, the same length as line 3. Also line 5 parallel to line 4, so it will touch the top of circle on line 2.

6. Draw line 6 touching right of circle from line 5 to line 1.

7. Draw line 7 touching left of circle from line 5 to line 1.

8. Draw the slanting diameters of circle.

9. To right of circle, on line 1, take width of back measure.

10. Draw line 8 from waist line up through dot just made, the exact length of back.

11. Dot A is half an inch to left of line 8 on waist line. Draw a line from dot A to junction of lines 4 and 8.

12. Draw a line to left of line 8 for back of neck, which is always one-sixth of neck measure.

13. Line 9 is a slanting line from end of line just drawn to junction of lines 5 and 6. While square is in position, dot for shoulder measure, and curve down to line 1.

14. Mark on line 3 the bust measure from line 8 for *front line* of waist, and draw line 10.

15. Draw a line to right of line 10 for front neck, which is always one-fourth of neck measure, then draw a line perpendicular to this of the same length.

16. Draw line 11 from line just drawn to meet line 9 on line 5.

17. Extend line 9 up one-half inch, and slope down to length of back measure.

18. Extend line 11 one-quarter inch and slope to front neck.

19. Measure space between lines 7 and 10 on waist line; divide space in four equal parts. Two parts in centre mark the space for darts. The space between darts, three-quarters of an inch, is found by placing a mark three-eighths of an inch each side of centre mark.

20 Draw a line in each centre of space for darts; front dart according to measure, back dart one-half inch higher. Then draw the curve for darts.

21. Take half the space between dot A and line 6 and make dot B.

22. One and three-quarter inches to left of A make dot C. Place point of Curvature at Circle on line 4, and draw a curved line to C.

23. Draw the curve for side body by placing the inside of Curvature at dot B on waist line, and let it touch back line above line 3, and extend line into Circle one-half inch.

24. Curve the line for armhole from end of extended line, around to touch line 4 on opposite side.

25. Make dot D on waist line, one-half inch to right of line 6.

Make dot E on junction of inside curved line in armhole and slanting line on right, and draw line 12 to dot D on waist line.

26. Make dot F on inside curved line, one-half inch to left of line 2, and draw line 13 straight down to waist line parallel with line 2, and make dot G.

27. The width of under-arm gore. From the waist measure take the sum of the back measure and front measure, omitting the width of darts. Care must be taken not to omit the space between darts. The surplus of half the waist measure is taken out by an equal division to the left of dots D and G, and make dots H and I.

28. Draw lines 14 and 15 from I to E and from H to F.

29. The curve for waist line is made by beginning at back dart and slope above line 4 about one-half inch, and down to back.

30. The curve for inside of side body is make by keeping the same measure or width all the way up.

31. Curve for under-arm piece is one-quarter of an inch inside of lines 13 and 15.

Curve the same for front from line 14.

32. Take off a little from the front, should it appear too wide when compared with the side body, and add it to the side body.

Uncommonly stout ladies may require two under-arm gores.

33. Make shoulder line from end of perpendicular line at neck, to junction of lines 5 and 6 for line 11.

34. The shortest part of shoulder should be directly on top, and is found by placing point of square at top of perpendicular line of side neck and top of Circle, and make a mark at shoulder measure, then curve from shoulder line down to left of Circle on line 4.

35. Measure Arm's-eye, and if too short, add what is wanting to front shoulder, sloping to front neck.

36. Draw line 16 for Hip line the height of hip measure below waist line.

37. Extend lines 8, 10, and centre lines of darts; extend dart lines one-quarter inch each side of centre line; mark dots B, C, D, I, J, and H on hip line.

38. Slope back line from dot A to bottom of line 8.

Curve of back is sloped from dot C one-half of an inch to left of dot C on hip line.

Back of side body is sloped from B, three-fourths of an inch to right of B on hip line.

Back of under-arm piece is sloped from I, one and a quarter inches to right of I on hip line.

Front of side body is sloped from D, one and a quarter inches to left of D on hip line.

Front of under-arm piece is sloped from J one and a quarter inches to left of J.

Back of front is sloped from H, one and a half inches to right of H on hip line.

39. If too small around hips, allowance should be made in back seams if a bustle is worn, or in darts and side seam if the lady has a high stomach.

10. The front of waist is curved *in* from neck about one-quarter of an inch to line 4; curved *out* one-quarter of an inch, and *in* to height of dart, and in to waist line one-half inch, then out to one inch above hip line.

SPECIAL NOTE TO PUPILS.

By a thorough study of these questions and answers, the pupil will be enabled to understand the system much better.

Ques. What is line 1?

Ans. It is intended for the *waist line.*

Ques. What is line 2?

Ans. For the *under-arm measure.*

Ques. What is line 3?

Ans. The *bust measure.*

Ques. What is line 4?

Ans. The right side of circle is *width of back.* The left side is *width of chest.*

Ques. What is line 5?

Ans. The *shoulder line* ends on line 5.

Ques. For what are lines 6 and 7 used?

Ans. They touch the right and left of circle and divide the body, the back from the front.

Ques. Of what use are the *slanting diameters?*

Ans. The end of the *upper right*, where it touches line 5, is the lower end of shoulder line.

The end of the *lower left* marks the front seam of sleeve.

The end of the *upper left* marks where fullness at top begins.

The end of the *lower right* marks dot E, where inside of *side-body* is drawn to dot D.

Ques. What is line 8?

Ans. *Length of back* measure.

Ques. What is line 9?

Ans. Line 9 is *back shoulder* line.

Ques. What is line 10?

Ans. Line 10 is *front line* of waist.

Ques. What is line 11?

Ans. Line 11 is *front shoulder* line.

Ques. For what is line 12 used?

Ans. Line 12 is used to find the *front line of side-body*, from dot D to dot E.

Ques. For what is line 13 used?

Ans. Line 13 is used to find *front line of under-arm* gore from dot F to dot G.

Ques. For what is line 14 used?

Ans. Line 14 is used to find *back of under-arm gore*, from dot E to dot I.

Ques. For what is line 15 used?

Ans. Line 15 is used to find *back line* of front, from dot F to dot H.

Ques. For what is line 16 used?

Ans. Line 16 is used for *hip measure*.

Ques. For what is dot A used?

Ans. Dot A is on waist line and is used for *slope of back*.

Ques. For what is dot B used?

Ans. Dot B is on waist line, and marks *back of side-body*.

Ques. For what is dot C used?

Ans. Dot C is on waist line and marks *front of back*.

Ques. For what is dot D used?

Ans. Dot D is on waist line and marks *front of side-body*.

Ques. For what is dot E used?

Ans. Dot E is at the junction of inside curve of circle, and lower right end of diameter, and is the *top of front of side-body*.

Ques. For what is dot F used?

Ans. Dot F is one-half inch to left of line 2 on circle, and is the *top of front of under-arm gore*.

Ques. For what is dot G used?

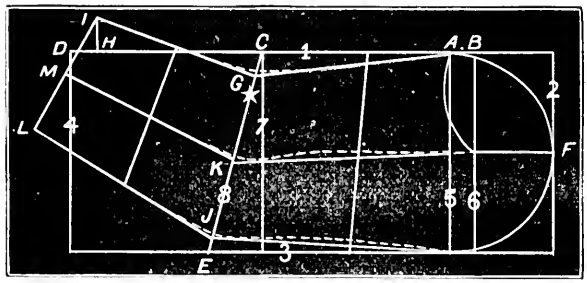
Ans. Dot G is on waist line, and is the *lower front of under-arm gore*.

Ques. For what is dot H used?

Ans. Dot H is on waist line, and is the *lower back of under-arm gore*.

Ques. For what is dot I used?

Ans. Dot I is on waist line, and marks the *back edge of front of body*.



SLEEVE.

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MEASURES FOR DRAFTING SLEEVE.

1. Neck to Elbow, 19 inches.
2. Shoulder, 5 inches.
3. Arms-eye, 14 inches.
4. Inside to Bend, 8 inches.
5. Inside to Wrist, 16 inches.
6. Upper Arm, 12 inches.
7. Middle Arm, 11½ inches.
8. Elbow, 11 inches.
9. Lower Arm, 10 inches.
10. Wrist, 8 inches.

1. Line 1 is a straight line inside to wrist measure, with diameter of circle of arm's-eye added.

2. While square is in position make dot A at top end of inside to wrist measure; one inch to right make dot B.

3. Make dot C measure from "Inside to Bend" below dot A.

4. Make dot D measure from Inside to Wrist below dot A.

5. Line 2 forms a right-angle with line 1, and is one inch less than two-thirds of arm's-eye.

6. Line 3 is drawn from line 2 parallel with line 1.

7. Line 4 from dot D to line 3.

8. Lines 5, 6, 7, from dots A, B, C to line 3.

9. Make dot E, one inch and a half below line 7 on line 3, and draw line 8 from dot E to dot C.

10. Make dot F in centre of line 2 and draw a line parallel with line 1, to line 6.

11. Make dot G one inch to inside of line 1 on line 8.

12. Make ' one inch inside of dot G on line 8.

13. Make dot H on line 1, one-half inch above dot D.

14. Draw a line from dot H, one and three-quarter inches outside of line 1, and make dot I.

15. Draw lines from A to G, and from G to I.

16. Make dot J two-thirds the size of Elbow from dot G on line 8.

17. Make dot K one-third the size of Elbow from dot G on line 8.

18. Place point of square on dot I with the long arm touching ' on line 8, and draw line from I, two-thirds the size of wrist measure and make dot L.

19. Dot M is one-third of wrist measure.

20. Draw lines from junction of centre line, and line 6 to dot K, and from K to M.

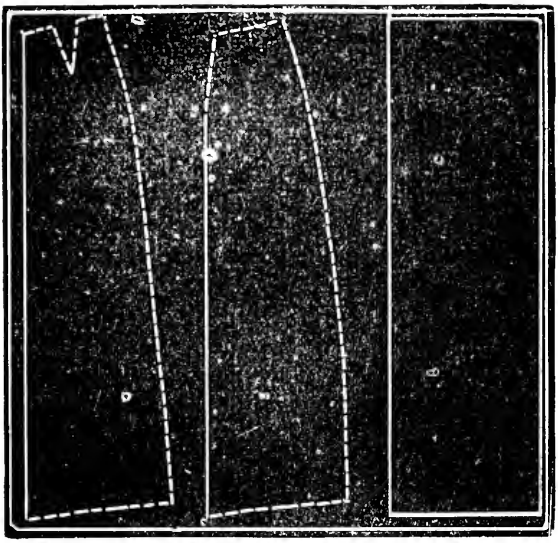
From junction of lines 6 and 3 to dot J, and from dot J to dot L.

21. Curve from dot A to dot F; from F to junction of lines 3 and 6, also from A to junction of line 6 and centre line.

22. Make curved dotted line on upper and lower sleeve according to arm's-eye measure.

A line drawn between A and E shows where to measure middle arm, and a line drawn between G and I shows where to measure lower arm.

23. A raised sleeve requires a curve one inch higher.



SKIRT.

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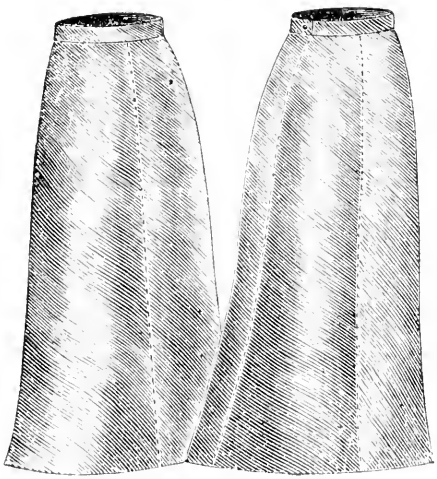

SKIRT.

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MEASURES FOR DRAFTING SKIRT.

Waist Measure, 24 inches.

Hip Measure, 40 inches.

Length of Front, 40 inches.

Length of Back, 41 inches.

Width of Skirt, 2 yards.

The length of front skirt should be taken, and the darts in top should be shaped according to figure. The side breadth is cut somewhat longer than front breadth, and is but half the width. A dart is also taken off the edge of front breadth, and sloped to fit the figure. The same thing is done to back edge of side breadth. The back breadth is not sloped. In sewing up the breadths, a bias and a straight edge are put together, holding the former toward you.

If the skirt is preferred wider, the extra fullness is invariably put in the back.

Those ladies who like a *long, narrow skirt*, are sometimes annoyed by the skirt catching or drawing in front at the bottom. This is obviated by making two cuts in the front breadth, three inches deep, and about four inches from each side of the centre. To finish off the skirt nicely, the skirt braid should be continued around these cuts. The trimming falling over them, hides them from view.

IMPORTANCE OF HIP MEASURE OF SKIRT.

It is a mistake for any one to think that a skirt is so easily made that no instruction is needed. It is of as much importance for the *skirt to fit the figure*, as it is for the basque to do so. For is it not as impossible for one universal skirt pattern to fit all figures, either slender or stout, as it is to have one sleeve or basque pattern fit all sizes of arms or bodies? A slender young girl of sixteen or eighteen years of age would be lost in a skirt intended for a lady of two hundred pounds weight, or *vice versa*, the fully developed lady of whom we speak would be unable to get into the skirt intended for the young girl.

BASQUE, No. 2.

This basque is used when a lady has a slender figure, and has, or desires, the appearance of a full bust, because the fullness is thrown to the front.

In drafting this basque the lines are drawn the same as in Basque No. 1, except the dart lines. Proceed in same manner by dividing the space on waist line between lines 10 and 7, into four equal parts. Instead of three-quarters of an inch between darts we generally allow one inch.

The space between darts can be determined at will. The front dart can be made as small as you desire, and thus allow more fullness in back dart; or both darts may be run into one below the waist line, thus making the fullness in bust greater.

The front dart is the same height as in ordinary basque, according to measure, but is but one-half to an inch in size.

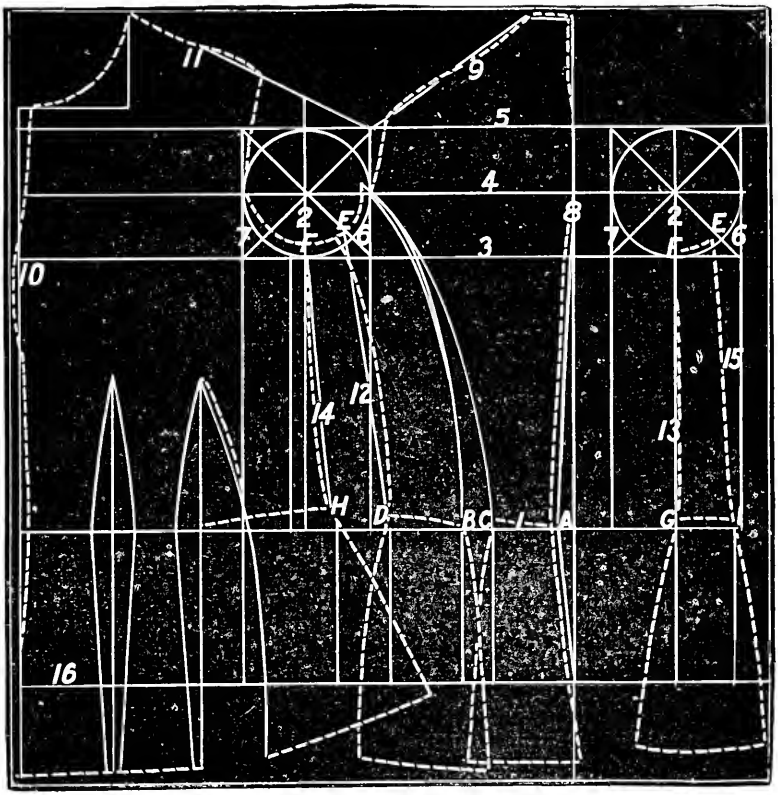
The front part of back dart is also the same as usual. The back of this dart is first drawn in the same manner, then one-half inch or an inch is added according to fullness required, but not further back than line 7.

In order to get back line of front, measure the same as given in directions for Basque No. 1, according to the common dart measure, then the difference in back dart, or in other words the fullness taken out in back dart, is added to the back part of front, above as well as below the waist line.

This will give the desired waist measure.

If you wish to prevent a confusion of lines, the under-arm gore can be drawn in different color pencil, or separately, as in diagram.

If nature has denied a natural fullness, art comes to the rescue, and padding must be used. A piece of French canvas sewed in with the back dart and reaching to, and sewed in with, the under-arm seam, will throw the bust out and give a full appearance. The space can then be filled in with wadding.



BASQUE.

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BASQUE, with Plaits in Back.

Copyrighted by Elizabeth Gartland, Philadelphia.

DIRECTIONS FOR MAKING PLAITS IN BACK OF BASQUE.

If the lady is short-waisted an addition of about five inches is made at Waist line, on each side of back; when the Basque is put together this forms a double box plait on each side of the back seam. If the lady is long-waisted the addition is made at the extension of back, one or two inches below waist.

Make four or five inches on each side of back form according to the fullness desired. If a lady is short-waisted this addition is made one or two inches below Waist line, which will give her the appearance of a long waist. To give a short-waisted effect start at the Waist line. The plaits are continued for Princess Dress or Wrapper.

POLANAISE, PRINCESS DRESS AND WRAPPER.

These are all cut on the same principle as the Plain Basque. They may have either one or two darts, which are carried below waist to hip. Prepare the pattern the same as for Basque. Cut each part of lining first, and lay front and under-arm on material, letting the front side-body touch on hip measure. Keep the pattern straight on waist line, without cutting open, then cut down the full length of skirt. Always lay the pattern so as to slope out in front, about an inch and a half or two inches below the hip line. By thus sloping wider it will meet at the bottom of skirt, and always keep the dress from riding up in front.

The *Waist Lining* should reach to about twelve inches below waist, if not lined all through, so as to take up a plait below the hip, behind the front side-body, which will always keep your skirt from throwing unnecessary fullness toward the front. This is done on lining before the outside is put on.

The *back of same dress.* Lay your lining or paper pattern on goods the same as front. If double width goods is used, lay the centre of back on fold, with the lining or pattern about six or seven inches from the edge of back.

The *back side-body* is placed the same distance from the back form as the back is from the edge, which will allow for fullness in the back.

Cut around the pattern of waist, leaving one piece one or two inches below waist, which will make the drapery of polanaise.

SPECIAL RULES FOR STOUT LADIES.

The back length measure must be taken differently for stout ladies with round shoulders. Take the measure from back of neck to guide, and note the measure. Then from guide to full extent in the waist. Ladies of this figure are generally long waisted in the back, and with very large hips.

In making draft this measure must be used up and down on bust line, the same as in measure, as the round shoulder uses up the cloth, and will make the dress short waisted in the back, and will also drag the seam towards arm's-eye.

Ladies with flabby or heavy bosom. A tight bust measure must be taken. After draft is drawn, from three-quarters to an inch must be added to top of neck, as the weight of bosom will drag it down.

Also in basting shoulder seam, from one-half to three-quarters of an inch is taken up beyond tracing line on front, from neck to arm's-eye. A lady of this figure likes the feeling of a tight dress.

The darts in front must be thrown back a trifle, perhaps a half to three-quarters of an inch more than for a slender figure; a little more curve is required between height of dart and waist line.

SPECIAL RULES FOR SLENDER LADIES.

Slender ladies with round shoulders. The length of back is taken the same as for stout ladies.

Fewer seams, greater space in back and between darts give a less slender appearance.

An English back should be worn by a very slender lady.

One of the advantages of this system is that the seams and spaces can be made to suit both *wearer* and *cutter*, and never interferes with the fit of dress.

A second volume contains Rules and Regulations concerning every conceivable secret or question on the art of measuring, drafting, tracing, cutting, basting, fitting, making and finishing, as well as the amount of material required for any article of dress.

THE DRESS-MAKER'S CATECHISM.

Every Dress-maker should test herself by the following Questions.

1. Do I honestly consider myself competent to take the goods belonging to another person, and return the garment, when finished, without delay or fault?

2. Do I honestly consider myself perfect in the art of dress-making?

3. Do I thoroughly understand each and all the branches connected with the art of dress-making; namely, Measuring, Drafting, Cutting, Basting, Fitting and Sewing?

4. Do I understand these branches so well that I can finish a dress without refitting?

5. Do I thoroughly understand the new system by which the Sleeve is Measured, Drafted, Cut, Basted, and adjusted properly?

6. Am I competent to arrange the drapery according to the style most becoming to the figure of the wearer?

7. Am I competent to give either the French or English style of fit, according to the wish of the wearer?

8. Am I competent to reproduce patterns or styles from any fashion plate or book?

9. Am I competent to invent new styles without patterns?

10. Can I fit a dress without the aid of Charts of any kind, simply by the use of shears, tape measure and ruler, as taught by "*The Original Lady Tailor System*?"

If these questions can be truthfully answered, rest assured you have the qualifications necessary to insure success.

WHERE SHALL DRESS-MAKERS LOOK FOR HELP?

Help of all kinds is inferior to what it was formerly, although the salary expected is higher, and the hours shorter. Being an American born citizen we are sorry to be obliged to acknowledge it, but it is our experience that the Germans are more systematic than other nations in

the education of their children. The principles of the Kindergarten are carried through all grades of schools, consequently the people are more thorough in everything they undertake.

A number of applicants came to our office in answer to an advertisement. We asked No. 1:—

Ques. "What do you know about Dress-making?"

Ans. "I know a great deal."

Ques. "Could you cut and fit a dress?"

Ans. "I could try."

Ques. "How long have you worked at the trade?"

Ans. "About two months altogether."

Ques. "Can you sew up these seams?"

Ans. "Oh yes; I know I can do that."

The skirt is given her with seams *basted*. When finished we are obliged to give it to another hand to rip, as the stitching is both sides the basting, and by the time the end of the seam is reached, it is fully *half an inch inside* the basting.

INTERVIEW WITH NO. 2.

Ques. "Have you learned the trade regularly?"

Ans. "Yes, Ma'am; I was with Mrs. ——— six months."

Ques. "What can you do?"

Ans. "I used to plait the ruffles."

Ques. "Is that all you did in six months?"

Ans. "Most all the time, but I sometimes pulled out basting threads."

She is given ruffles to plait. She commences them one inch apart, and finishes them three inches apart, after six months experience in nothing else.

INTERVIEW WITH NO. 3.

Ques. "Have *you* any experience?"

Ans. "I was with Madam ——— one month."

Ques. "Why did you leave?"

Ans. "I got tired of whipping seams and carrying home bundles."

The seams given her to overcast were so badly done, no two stitches being the same size, that we did not wonder that her former employer made an errand girl of her.

Is it a matter of surprise that dress-makers get desperate when such specimens as these present themselves for employment? It is true we occasionally meet with better success, but alas! very, very seldom among our own country-women.

Naturally you ask the cause of this trouble. It is this. In the days of our grandmothers, when no such luxury as the sewing-machine was in existence, every girl was taught to sew as soon as she was old enough to hold her needle. In these days even the poorest possess a sewing-machine, so that hand sewing is at a discount, and there are few expert or neat seamstresses to be found unless they are foreigners.

"There are exceptions to all rules," and we would give credit where it is due, for there are American ladies who are skillful in the use of the needle, but we fear they are few in number.

EXPERIENCED APPLICANTS.

We have had applicants for positions from those who have had from ten to fifteen years experience in the old style of dress-making, going around from house to house among their patrons, by the day or week. Having had so much experience, they thought of course they knew all there was to learn, and that it was unnecessary to give them any instruction.

Well, not caring to dispute the matter, we set them to work, and they invariably began in the same way.

They first cut the body lining according to the pattern which they always carry with them.

The lining is so large that two ladies might get in at one time. It is then tried on, wrong side out, and then the endeavor is made to get

it small enough, by pinning the seams in tighter. The lady is told to come again next day, and it will be ready to try on again.

The lady arrives next day and finds that the lining had been ripped apart, the outside material cut out, and the whole waist basted together again, but alas! it is too tight in some places, too loose in others.

A WORD TO MOTHER'S.

Mothers, we beg of you, do not shirk the responsibility resting on you, but see to it that your daughters are thoroughly taught to use the needle while they are yet under your control.

The sewing-machine is a wonderful invention for the saving of time and labor; but in order to finish the work neatly and fasten the threads, hand sewing is requisite.

HEALTH OF AMERICAN WOMEN.

The statistics show in the reports of practicing physicians that the health of American women is greatly injured by the too constant use of the sewing-machine. The women of to-day have not the same vigorous constitutions possessed by their grandmothers in the past generation. The style of dress and manner of living may have some influence, but it is probable the sewing-machine has more. Why else do we hear so many comparatively young women, *married* and *single*, complaining of weaknesses of various kinds?

SEWING-MACHINES IN DRESS-MAKING.

The sewing-machine in dress-making should be used only in stitching up seams. The most important and particular part of the sewing is *done by hand*, that is the finishing up. The cut and the fit may be perfect, but if the finishing touches are not what they should be, the dress is unfit to wear.

A STEP IN THE RIGHT DIRECTION.

We rejoice "with exceeding great joy" to hear that hand sewing has been introduced in our Philadelphia Normal School. We yet

hope to hear that this good work commenced in the Kindergarten will be continued through the Primary, Secondary and Grammar Schools, so that when our daughters, the mothers and wives of the future, are ready to graduate from the Normal School, they will know, by theory and practice in this branch of domestic economy, more, far more, than most of the mothers and wives of the present.

SCHOOLS FOR DRESS-MAKING.

Dress-making should be taught in the same manner as other things are taught at school. Pupils should learn their A, B, C's, that is they should commence in the beginning and go step by step, and rule by rule, in regular order, and learn everything connected with the business. Then those ladies who have acquired a theoretical as well as a practical knowledge in every branch of the art, are qualified to become professional, artistic dress-makers, should stern necessity compel them to support themselves.

Queen Victoria had a family of nine children, every one of whom was taught a trade. Why should not we follow that illustrious example?

REPORT OF AN INTERVIEW WITH A PUPIL.

A lady with an intelligent, pleasing countenance, possibly about twenty-five or thirty years of age, was called into the room, not knowing what was required of her. Previous to her entrance we were told that a short time before this, she and her family had met with the loss of the greater part of their fortune. She informed us that as she had several sisters, it was thought best for economy's sake, that one of them should learn dress-making, so that she might be able to cut, fit and make dresses for herself and sisters. She knew absolutely nothing before commencing. We give her own words. "I believe I could thread my needle," she said, laughingly, "but that is near about all I could do; occasionally when I wanted to hurry up things a little, when we had a dress-maker in the house, I was allowed the privilege of sewing on a skirt braid, or stitching up a pocket. I have been under Mrs. Gartland's tuition, on an average about four hours daily, for about four weeks, and in this comparatively short time have learned enough to be trusted to make a whole dress for myself. That is what I am now doing, and I feel more than satisfied with my success; I have most trouble in forming darts, that is, in basting the lines exactly opposite each other. I know I shall overcome this difficulty by experience, as 'practice makes perfect.' I recommend Mrs. Gartland's System cheerfully as well as gratefully to those who, like myself, are determined to learn all they can, to help themselves and others, instead of being a constant dependent on the kindness of relatives and friends." This young lady is considered by Mrs. Gartland perfectly competent to be a professional dress-maker.

INTERVIEW WITH ANOTHER PUPIL.

This young girl is employed in the kitchen of a neighboring hotel. Not liking her position, the hours she is off duty, from half-past two until half-past five, she has spent in Mrs. Gartland's Class Rooms, for the last four weeks. She understood plain sewing, and had made a basque for herself, by ripping and taking an old one for a model, before taking instruction. She was all through except making a dress for herself, and expressed herself as delighted with the accomplishment of her wishes in so short a time, and gladly endorses all said by the other pupil.

RULES FOR CUTTING.

All seams must be allowed except in neck and arm's-eye. One-half inch is enough, except under the arms, where the seams should be somewhat deeper. It is *absolutely necessary* to use a *tracing wheel*, in order to have your lines *perfectly true*.

After the dress is well cut, it must be made with great care, paying strict attention to the rules.

It is economy to use good material for lining.

Be careful always to lay the cloth so that both lining and outside run the same way, as your dress will be sure to wrinkle if either one or the other is on the bias.

In CUTTING VELVET, the *nap* must run up.

RULES FOR BASTING.

A basting thread must be *run* on the *line of the waist*.

Baste carefully, so that lining and outside are perfectly smooth.

In basting up the waist, commence at the waist line, and go up, then commence again at the waist line, and go down. The most troublesome seam in the whole waist, is the curved side body seam, which comes next to the back. In basting this seam, on one side of the back, commence at the waist line, and go up as in other seams, holding the outward curved seam toward you. The other side must be pinned at the waist line, and at intervals up the seam, then commence basting at the top, holding the outward curved seam toward you as in the other side.

Never run several stitches at a time in basting, but take a single stitch, one by one, about one-fourth of an inch apart. Use cotton suitable to material.

In sewing up seams, do not have the *machine* stitch too short, or it will draw.

Nick the seams, so that the waist will spring nicely into the figure, and then press them all open. If you wish to finish with Tailor-like

neatness, turn in the edges and slip stitch them together, instead of whipping the seams as is the general custom.

No Hook and Eye pieces are required, but instead a *Waist-band* should be put inside the dress, to keep it in place.

If *Whalebones* are used, *casings* must be cut on the *bias* and sewed on loosely by *hand*. *Ribbon* may be used if preferred, but must also be sewed on almost as if ruffled. This is to keep the bones in place very tight. They must each be fastened in several places along each seam.

The *Casings* must, as a rule, be run about two inches below the waist line, and about an even heighth with the dart all around. Under the arms they may be a little higher.

In our system whalebones are not necessary.

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